

THE NEW

Convent Bells.

Les Nouvelles Cloches du Couvent.

CAPRICE POUR PIANO

PAR

CHARLES LANGE.

Solo 7½ ✓

Duett 10.

St. Louis, BALMER & WEBER, Publishers.

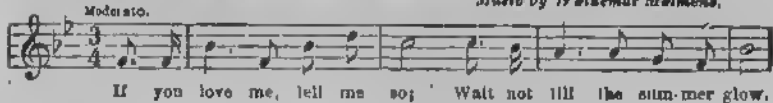
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The Latest and Best Songs by Popular Authors.

TELL ME SO!

Words by Lillian Whiting.

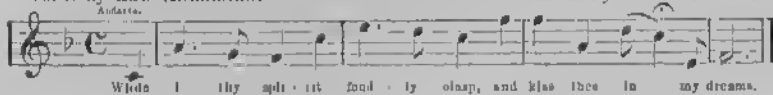
Music by Waldemar Malmgren.



I KISS THEE IN MY DREAMS. (Price 30 Cents)

Words by LEW ANDERMAN.

Music by D. C. ADDISON.



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Words by LEW ANDERMAN.

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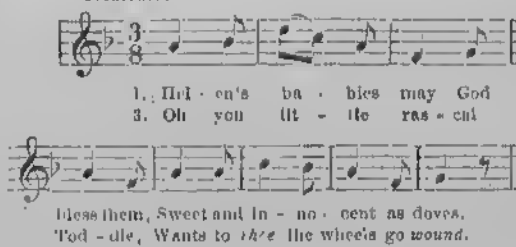
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WORDS AND MUSIC BY

HARRY BANKS.

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Moderato.



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"LAUTERBACH,"

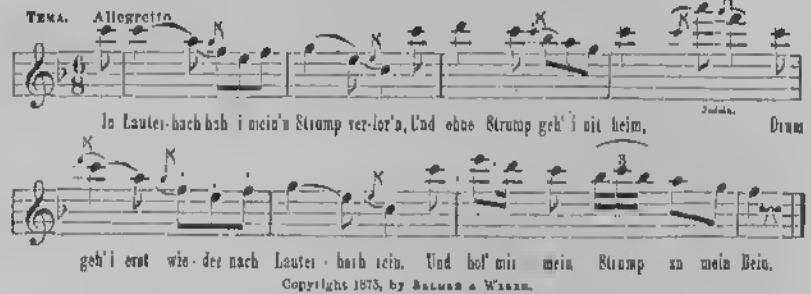
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The most
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ALONE I'M WATCHING FOR THEE LOVE.

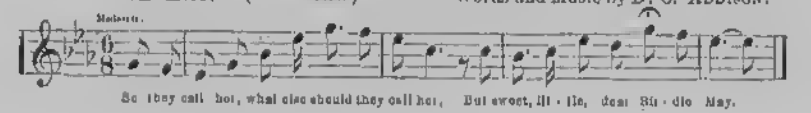
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By CARL CONRAD.

WALTZ.



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CHARLES LANGE.

Introduction.

The musical score is written for piano in C major, 2/4 time. It consists of three systems of two staves each. The first system is marked 'MAESTOSO' and 'ff' (fortissimo). The second system is marked 'Martellato.' (martellato). The third system features a grand staff with a treble and bass clef. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. There are also some markings above the staves, possibly indicating fingerings or breath marks.

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2525.

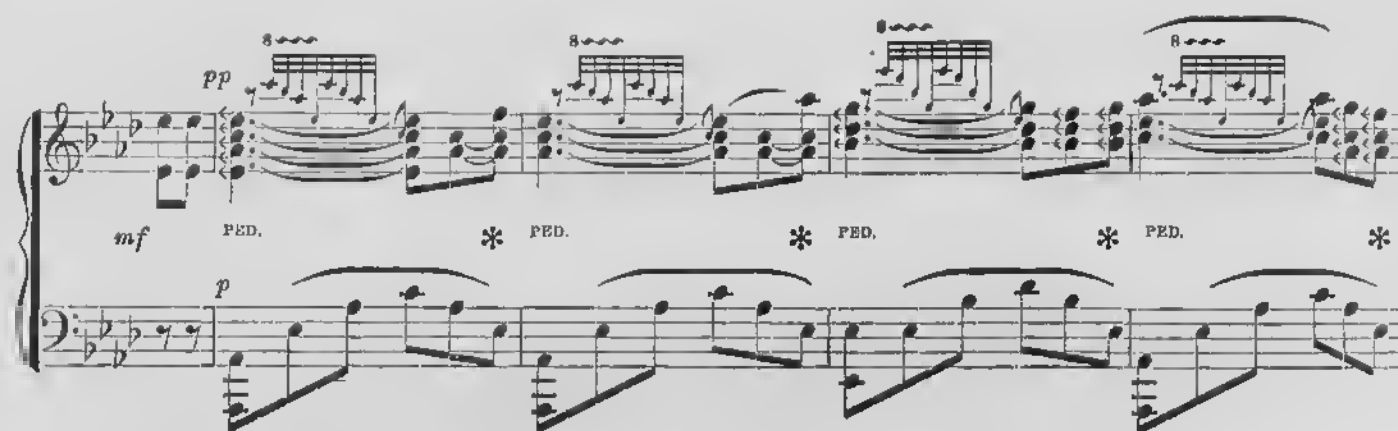
Moderato.

First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat), and 6/8 time signature. The melody consists of eighth and sixteenth notes with slurs. The bass line features a steady eighth-note accompaniment. Pedal markings include *mf*, PED, and asterisks indicating pedal changes.

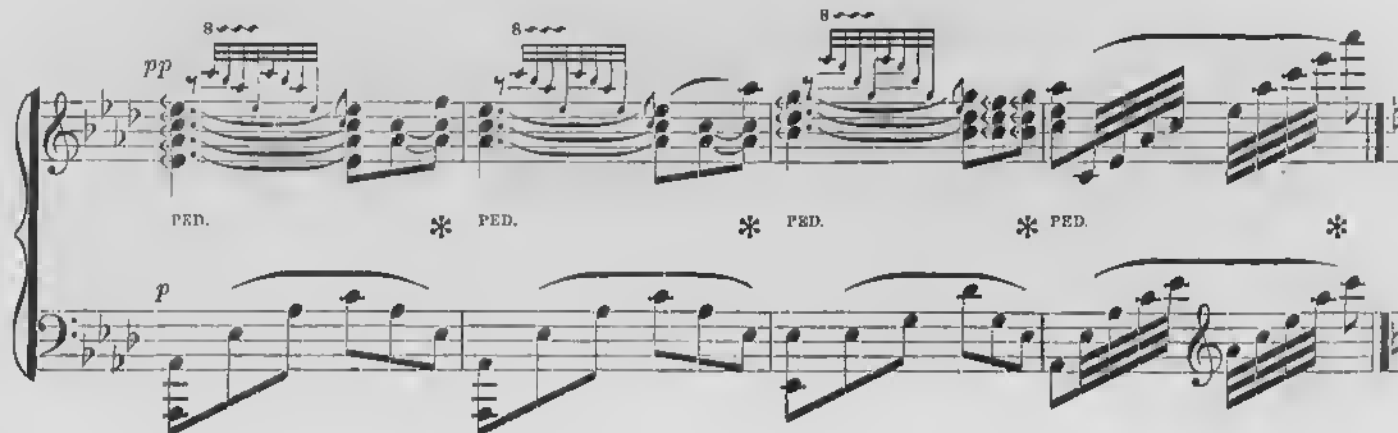
Second system of musical notation. The treble clef melody continues with slurs and grace notes. The bass line maintains the eighth-note accompaniment. Pedal markings include PED, asterisks, and PED.

Third system of musical notation. The treble clef melody includes many grace notes. The bass line continues with the eighth-note accompaniment. Pedal markings include *pp*, PED, asterisks, and PED.

Fourth system of musical notation. The treble clef melody features grace notes and a final flourish. The bass line concludes the eighth-note accompaniment. Pedal markings include PED, asterisks, and PED.



First system of musical notation. The treble staff begins with a piano (*pp*) dynamic and features a series of eighth-note chords, each marked with a wavy line above it. The bass staff begins with a mezzo-forte (*mf*) dynamic and contains a series of eighth-note chords. Pedal markings (*PED.*) are placed below the bass staff, with asterisks (*) indicating specific points.



Second system of musical notation. The treble staff continues with eighth-note chords, marked with wavy lines and *pp* dynamics. The bass staff continues with eighth-note chords, marked with *p* dynamics. Pedal markings (*PED.*) and asterisks (*) are present below the bass staff.



Third system of musical notation. The treble staff begins with a fortissimo (*ff*) dynamic and contains a series of eighth-note chords. The bass staff contains a series of eighth-note chords. The instruction *Plus vite.* is written below the treble staff.



Fourth system of musical notation. The treble staff contains a series of eighth-note chords. The bass staff contains a series of eighth-note chords.

First system of musical notation. The treble staff begins with a *pp* dynamic marking. The music consists of eighth-note patterns in the treble and bass staves, with some chords and slurs.

Second system of musical notation, continuing the eighth-note patterns from the first system. The treble staff ends with a repeat sign.

Tempo primo.

Third system of musical notation. The treble staff features a *pp* dynamic marking and a wavy line above the staff. The bass staff begins with a *p* dynamic marking. Pedal points are indicated by "PED." and asterisks (*).

Fourth system of musical notation. The treble staff has a *pp* dynamic marking and a wavy line above the staff. The bass staff begins with a *p* dynamic marking. Pedal points are indicated by "PED." and asterisks (*).

8

pp PED. * PED. * PED. * PED. *

Martellato.

8

PED. * PED. * PED. * PED. *

ff

PED. * PED. * PED. * PED. *

Grandioso.

8

PED. * PED. * PED. * PED. *

This page of musical notation is for a piano piece, consisting of six systems of staves. The notation is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The systems are as follows:

- System 1:** Treble and Bass staves. Treble staff starts with a dynamic of *mf* and includes a first pedal point (PED.) marked with an asterisk (*). The bass staff has a steady eighth-note accompaniment.
- System 2:** Treble and Bass staves. Treble staff starts with a dynamic of *ff* and includes a first pedal point (PED.) marked with an asterisk (*). The bass staff continues with the eighth-note accompaniment.
- System 3:** Treble and Bass staves. Treble staff includes a first pedal point (PED.) marked with an asterisk (*). The bass staff continues with the eighth-note accompaniment.
- System 4:** Treble and Bass staves. Treble staff starts with a dynamic of *p* and includes a first pedal point (PED.) marked with an asterisk (*). The bass staff continues with the eighth-note accompaniment.
- System 5:** Treble and Bass staves. Treble staff includes a first pedal point (PED.) marked with an asterisk (*). The bass staff continues with the eighth-note accompaniment.
- System 6:** Treble and Bass staves. Treble staff includes a first pedal point (PED.) marked with an asterisk (*). The bass staff continues with the eighth-note accompaniment.

The notation includes various musical symbols such as notes, rests, beams, and slurs. Pedal points are indicated by the word "PED." and asterisks (*). The page is framed by a double-line border with small cross-like symbols at the corners.

pp PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. *

pp PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. Per * don - do - si. *

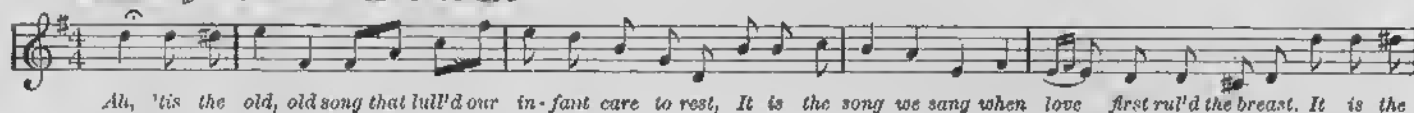
dim. pp ff

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OLD, OLD SONG.

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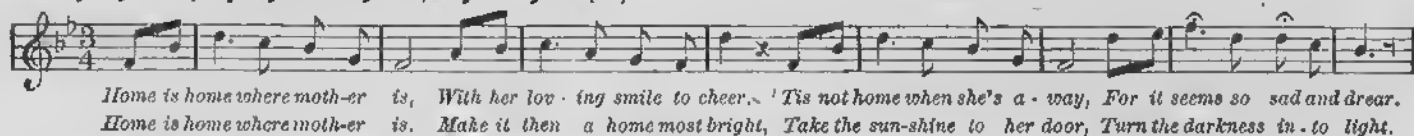
H. B. FARNIE



HOME IS HOME WHERE MOTHER IS.

SONG AND CHORUS.

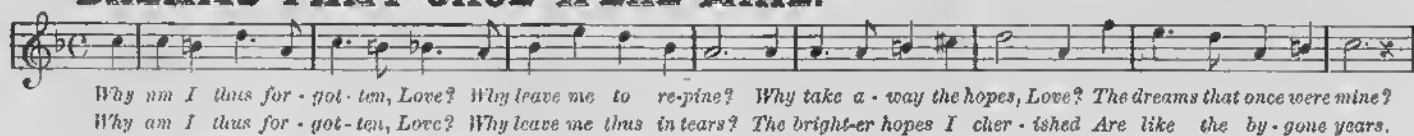
JOHN T. RUTLEDGE



DREAMS THAT ONCE WERE MINE.

SONG AND CHORUS.

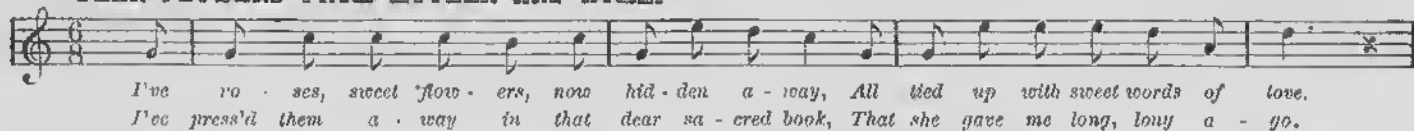
FRED. TUTTILL.



DEAR FLOWERS FROM MOTHER AND HOME.

SONG AND CHORUS.

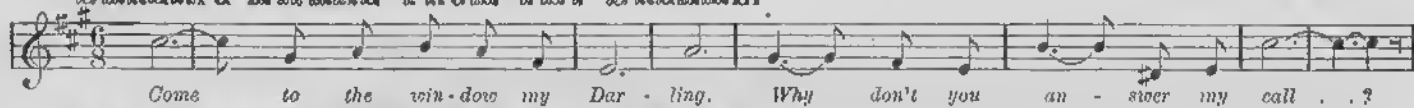
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DARLING AWAKE FROM THY DREAMS.

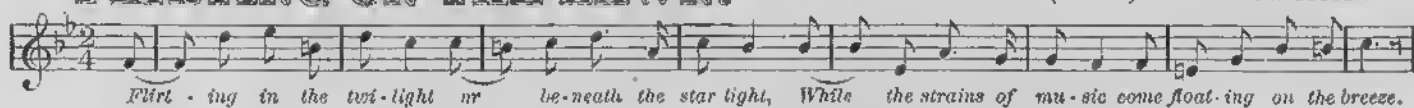
SONG AND CHORUS.

FRANK DUMONT.



FLIRTING ON THE LAWN.

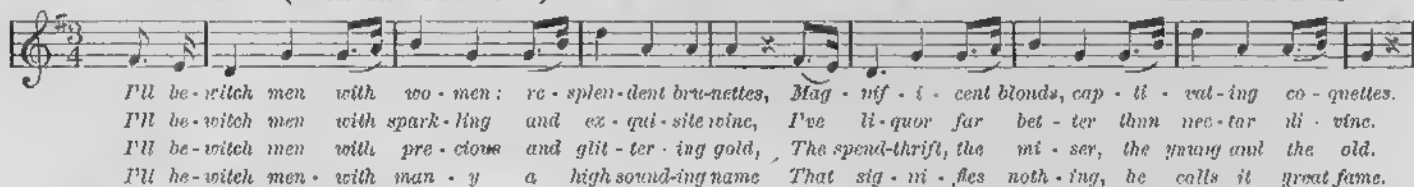
COMIC SONG AND CHORUS (AD LIB). FRANK DUMONT.



Four Witches: WOMEN, WINE, GOLD and FAME.

COMIC SONG (WITH CHORUS AD LIB.)

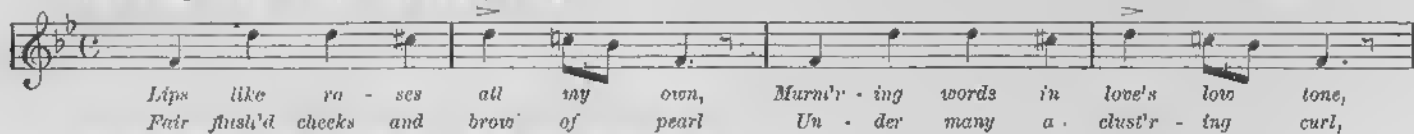
HARRY BANKS.



LIPS LIKE ROSES.

BALLAD.

WALDEMAR MALMENE.

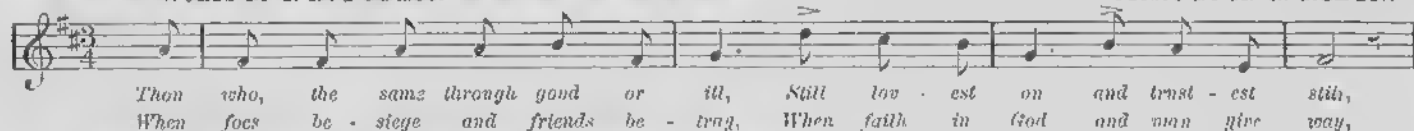


HEART TRIED AND TRUE.

WORDS BY I. D. FOULON

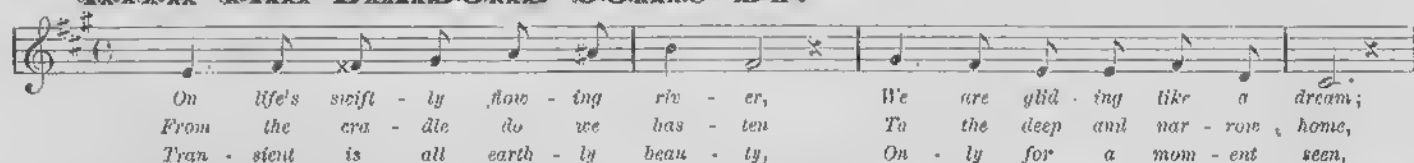
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MUSIC BY A. G. ROBYN.



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Oh the old brok - en crib's laid a - side in a room, Where the dust al - most hides it from view,
I love the brok - en crib for the sake of oth - er days, For the sake of my moth - er gone a - bore;

FAREWELL TO NAPLES. (La Addio a Napoli.) Ballad. LAVIGNIE.—35 cts.

Fare well, dear Na - ples, fare thee well! Ah, fare thee well! ah, fare thee well! With - in my heart shall
Ad - dio mia bel - la Na - po - li! Ad - di - - o! ad - di - - o! La tua so - ave im -

THE WONDROUS TELEPHONE. Comic Song and Chorus.

MODERATO. (Picture Title.) Written and composed by THOMAS P. WESTENDORF.—40 cts.

Of all the great in - ven - tions, That ex - er yet were known, There's one that late - ly has appeared, They call the Tel - e - phone
You stay at home and lis - ten To the lec - ture in the hall, Or hear the strains of mu - sic from a fash - ion - a - ble ball.

KISS ME, DARLING. Song and Chorus R. F. CARDELLA.—30 cts.

Kiss me, Dar - ling, in the morn - ing, When the dew's on flow'r and thorn,
Kiss me, Dar - ling, when the noon - day Reigns o'er val - ley, hill and grove,

LAND AND SEA. Descriptive Ballad for Alto or Baritone. J. M. NORTH.—50 cts.

Soft wind, low pip - ing through the shrouds all day, Dost thou not whis - per of woods to me?

IT'S LEFT DE OLE PLANTATION. Song and Chorus.

Moderato. (Picture Title.) Words and Music by THOMAS P. WESTENDORF.—40 cts.

It's left the ole plan - ta - tion whar It's lived so man - y years, It's left the dear ole cab - in far be - hind.
It's left the ole plan - ta - tion wid its cot - ton fields so white, I'll neb - ber see dem bloom - in' an - y more.

TELL ME SO. Song and Chorus.

Moderato. Poetry by LILIAN WHITING. Music by WALDEMAR MALMENE.—35 cts.

If you love me, tell me so, Wait not till the sum - mer glow, Fades in au - tumn's change - ful light, Am - ber clouds and pur - ple night.
If you love me, tell me so, While the riv - er's dream - y flow, Holds the love en - chant - ed hours Steep'd in mu - sic crown'd with flower's

DAYS OF LONG AGO. Song and Chorus. HARRY PERCY.—35 cts.

Oh I sad and lone - ly In my cham - ber drea - ry, Think - ing of the days now past and gone?

MY MOTHER'S SONG. Descriptive Ballad for Alto or Barr. JAMES M. NORTH.—60 cts.

Oh sing to me the auld Scotch song, I the broid Scot - tish tongue, The songs my fat - ther liked tae hear,

PICTURES DRAWN BY CHILDISH FINGERS.

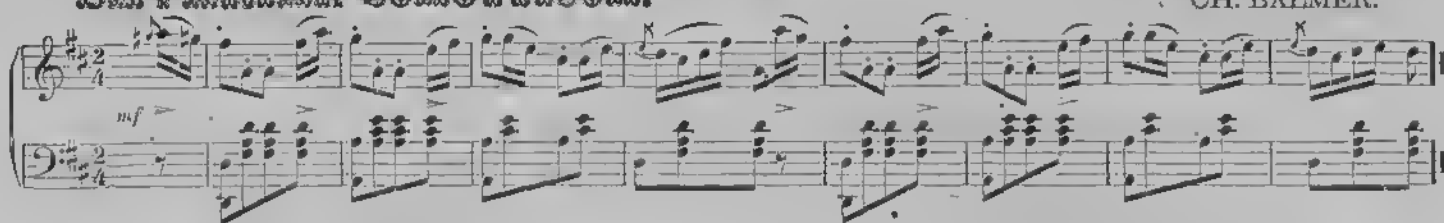
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In an al - bum old and fail - ed, Yet - low with the man - y years,
As I gazed up - on that pic - ture, Mem' - ry with a blaz - ing scroll,
When in child - hood, tired of play - ing, With this al - bum on my knee,

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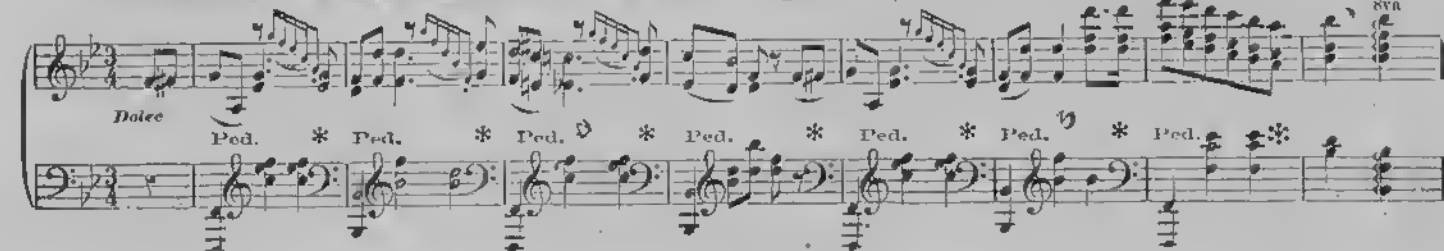
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